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in all that was conquered, charging them greatly with the benefit which they would receive in notifying everyone in his land of what they had and could make use of for their necessities, which today they do by the same system and have persons designated who understand this, and thus it is necessary in all the towns to have them make a map, and, seeing the map of Cusco, then they will do it. . . ." On the zeque or ceque of Cusco, see Ondegardo (Part 2), pp. 3-43.

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succession of waka, temples, and /123/ sacred places which spread out from Cusco into the distance toward the interior of the dominiums in every direction. It is not astonishing to find in Chipaya an arrangement peculiar to the former capital of the
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empire in miniature. The Inca villages were faithful reproductions of the arrangement of the great centers, or, properly speaking, cities and villages were not fundamentally distinguishable from each other.

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It is not by chance that all the huts in Chipaya are oriented toward the rising sun. Here also the Čipaya obey ancient religious traditions. This cardinal point exerts a real tyranny over the postures which the officiants and the crowd of faithful assume during the pagan-Christian ceremonies. The victims offered to
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the demons have their throats slit facing the east; it is also toward the east that the magician turns to make his prayers and offerings.
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The ancient tombs of the pre-Colombian populations on the altiplano, the chullpas, always have their door on the eastern side, a fact which had been noted already in the sixteenth century by Cieza de León. The modern Indians explain this concern with orientation by a myth which is unfortunately too garbled to allow reconstruction of its primitive version. Aside from one chapel

Carangas—
Chipaya

/123 cont./

Aside from one chapel

[illegible] [191] the only structure in Chipaya which does not have its door to the east is the prison, which faces the church so that the locked-up sinner may repent while contemplating the house of God. I remarked the identical preoccupation in several Aymara villages.

36 [514] The Čipaya throw their excrement in the street and satisfy their needs practically everywhere. Thanks to the dryness of the air the village does not smell bad and is not dirty in appearance. In contrast in the rainy season it becomes difficult to get around in it. The Čipaya dig the clods of earth with which they build their houses in the middle of the village. These removals naturally create depressions filled with water which must be drained by small ditches. The canal in front of the saya tuanta overflows during this period and cuts off communication between the two districts.

The entry to the village is indicated by two pillars which stand on the road to Huachacalla.

[495] [514] In Chipaya the only public meeting places are the chapels and the church. Passing strangers are given lodging at the houses of the authorities.

340 361 The dwelling huts are not continually occupied by their owners. In fact each of them owns in addition to his domicile in the village one or several huts situated somewhere in the midst of the pastures. These "farms" are generally located near the floodlands, whence the name which the Čipaya give them: kʷas-kʷuya, "water houses," is derived. The Indians also designate each group of these huts and their annexes by the Spanish name estancias.

/124/ The water houses are either of the type in the village or entirely built of clods of earth in a conical form.

361 Sometimes these rural houses are grouped into modest hamlets, but they are most frequently isolated. There is a considerable number of them, and one finds them dispersed all around the village within a radius which varies from seven to ten kilometers.

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776 The word *apu*, which formerly signified "chief" and which consequently is synonymous with *mal'ku* and *achi*, is today used to designate demons or spirits.

The crests of earth, which are *mal'ku* par excellence, play a foremost role in the religious life of the Čipaya. The majority of the solemn festivals of these Indians are in their honor. When in a sacrifice the magician offers the victim's blood to the *mal'ku*, he never fails to sprinkle the four cardinal points with it while uttering the name of the *mal'ku* who live in each quarter of space.

LA 778 *The samiri.* The worship of the *samiri* constitutes the most interesting aspect /325/ of the pagan religion of the Čipaya. The *samiri* are flat stones of calcareous origin with no set shape. Those of the *caya tuanta* are kept in a small cellar about 40 cm. deep and 60 cm. long, situated about ten kilometers from the village, in the area where the wretched pastures give way to the sands of the *puna*. The pit is located on a knoll and carefully hidden under a *yareta*.

The *samiri* are supposed to protect the livestock, and in the prayers addressed to them a distinction is drawn between the *samiri* of the llamas, those of the pigs, and those of the sheep, and it is from them that the increase of these animals is awaited. The Čipaya also call *samiri* a stuffed lamb which they bury within the fold to watch over the flock. The word *samiri* is thus equivalent to *konopa*, a generic term which was used to designate the fetishes or amulets upon which the ancient Peruvians depended for the prosperity of their herds, their fields, or their houses (1).

1. On the *konopa*, the compilation of Jijón y Caamaño, *La religión del Imperio de los Incas*, pp. 99-103, and Latcham, *Las creencias religiosas de los antiguos Peruanos*, pp. 56-62, may be consulted.

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[illegible]
● [illegible]
[782]

The mountains (1). In their prayers the Čipaya invoke the mountains on their horizon in general and certain summits, such as the Sajama, in particular. The latter is the most sacred of all, for from it comes the Lauca River which fertilizes the wretched Chipaya plain. The Indians relate that there lived in Sajama a spirit (male or female) who made the contents of a pot boil so that steam was seen escaping. Sajama is now an extinct volcano. [133]

[782] The Lauca River. Like the mountains the Lauca River is a divinity who demands offerings and blood sacrifices. As the Pača-mama has been associated with the Virgin, so the Lauca River has been confused with Maria, who for the Čipaya, it seems, is a personage distinct from the Virgin; this is why the Lauca River is called Santa María Lauca. Its name is followed in a prayer with the double epithet of mal'ku and tal'a. These qualificatives would oblige us to assume that this river is symbolized by a pair of demons or considered in itself as being both male and female. I have not been able to obtain any clarification on this point, all the less so as the Čipaya have very rudimentary if any knowledge of mythology. These contradictory attributes given to the Lauca River perhaps are only an empty form without importance.

[796] [782] The Čipaya assured me that they hold a festival each year for the Lauca River. On this occasion one specimen of the three kinds of animals who live in Chipaya is sacrificed to it.

*778 The sacred sticks. These are not lacking in any Čipaya hut, where they are set against the wall facing the door. The Indians worship them /339/ at home, as they told me, and I actually saw them placing censers at the foot. These sticks, one of which is reproduced here (Pl. XVI, D /see p. 137/), are made of palm-tree

1. On the worship of mountains in the ancient Peruvian empire, consult Jijón y Caamaño, La religion del Imperio de los Incas, pp. 328-342.

/353 cont./

*778 *796 Some, kneeling before the latter, passed a censer in which copal or khoa were burning under their noses.

[782] Without waiting for the assembly to grow larger, the Officiant and his helpers proceeded to slaughter the llama, the pig, and then the ewe (Pl. XI, B, D /see p. 132/). The sacrifice done with a knife of poor quality was a painful sight. At the moment when the blood splashed from the severed arteries, the Officiant took from two bags a pinch of white maize flour (kˣuli l'umpaka) and black (tsox kˣuli l'umpaka), which he sprinkled on the spurt of blood. Then catching the blood in a bowl in the bottom of which [823] he had mixed a bit of the two kinds of flour, he walked around the animal sprinkling the ground at the four cardinal points. A certain amount of blood was poured on the samiri.

The rites were repeated identically for each of the victims. /354/ When the Officiant had ended his sprinkling, the sacrificed animals were drawn aside to be skinned and prepared immediately.

Only at this moment did the spectators, who up to now had remained bareheaded, their eyes fixed on the ground, put their hats back on and come out of their meditation.

Shortly afterward the Officiant, armed with an old bayonet, walked around the knoll, making holes in which he put a little copal and a small plant stuck in a pellet of fat the size of an egg.

*778 *796 539 He accompanied each of his offerings with short invocations to the Pač̌a-mama, the text of which he recited to me later.

Werxina	unto-kˣal'u	Werxina	tima	am	amura	lo mismo
Virgin	fat pellet	Virgin	that	thee	love	likewise

parwal'a	am	amura	tunčis	am	amuraǰa.
grass	thee	love	today	thee	it is thy love.

"Virgin, (take) this pellet of fat which thou lovest, likewise the grass which thou lovest, today (thou receivest?) that which thou lovest."

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He then put portions of gold and silver leaf in 18 mugs (12 gold and six silver). The mugs in the last row received grey and white flour and those in the first, feathers of a bird called čuči. The ten-centavo coin was placed in the middle of the mugs. On a neighboring cloth he placed 12 mugs two by two. Into the first two he poured cinnamon bark and white maize flour, into the two next ones grey flour. Two separate drinking cups were filled with alcohol and one of them received green mineral powder and the other blue powder.

(823)

In the mal'ku festivals I was able to ascertain that the contents of the phials was always poured in the direction of the cardinal points, in the midst of invocations to the mal'ku and to the earth-mother. The yatiri who officiated during the festival of the Kemperani-mal'ku poured out his phials beginning to the east, the north, and the west, and ending to the south.

/355/ by taking out three stones (yunka, tsox-yunka), apparently siliceous in nature, from his bundle, and then two ten-centavo coins, one of which he placed in front of himself and the other on the opposite edge of the cloth. He then passed on to the preparation of the mixture. To this end he set out in succession the following materials: small mica crystals, bird down, incense, copal,

/373 cont./

*778 *776 539 The prayer which recurred most often on the Officiant's lips clearly indicated that the Estewan-mal'ku alone was to receive the honors apparently being paid to his colleague:

Estewan-mal'ku	hasiki	am	kumpla	tonuja
Stephen demon	in this moment	thou	to accomplish	I have

ti	pak al'istan	pak al'a	cep-laiku
come	these heads of livestock	heads of livestock	three for

kasit esposa	salut-laiku	hasiki
married-spouses	heath for	in this moment

kumplataja /374/	hasiki	t'apa	kumpaña
I have accomplished	in this moment	all	assembly

tonx-tuñi	kumpltuja	am-ki	mal'ku.
today	I accomplish	thou	demon.

"Stephen-demon, I have come to acquit myself toward thee (by offering thee) these animals on behalf of our three kinds of flocks and on behalf of married people. At this moment I have fulfilled my duty, at this moment, today, with the entire assembly I acquit myself toward thee, demon."

*778 *776 [824] [439] Aside from these insignificant details all the accessories of the festival of the samiri figured in this one but with more abundance. The sheaves of straw were more numerous and more ornate than before, and had some parina (flamingo) eggs placed at their base.

● [823] [533] I observed only one new rite: the prayer that the alferez and his wife made successively to the four cardinal points. At the moment when they got up to proceed to this duty, the flutists began to play a melody backed by drumbeats. When they returned to the village in the evening, the alferez and alfereza both had a truss of straw on the back.

8:Fain T-5 (ca.1954) 1955

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181 his *Historia y Moral de las Indias*, and this opinion is
repeated by others. But I am under the impression
that they are an unhappy race living during centuries
among hostile populations, oppressed and ill-treated,
finding consolation in their age-old traditions.
● [823] They have nearly come to the end of their
[778] human cycle on the shores of the lake which, to
them, is a holy site. Some strange belief forbids
784 these fishermen to learn to swim, perhaps Titicaca
778 claims from time to time a sacrifice to which they
481 must freely consent.

121 Professor Vellard had arranged with KENNETH
126 WASSON, the Director of Bolivia Films, to make a
114 colour-documentary with some sound records on the
Uru. He suggested that I might join them in the
capacity of a photographer. Kenneth had his two assistants,
JORGE ROJAS and AUGUSTO ROCA, and a
young professor, RICHARD ARBELOT was also included
114 in the expedition. As the length of time required
122 to make the film was uncertain — the aptitude
of the Uru for movie-work being an unknown
quantity — we thought it wise to take some provisions.
I suggested including a Primus stove, but the
professor said we could heat our food on one of the
village fires. The nights at nearly 14.000 ft. are apt
to be extremely cold, so providing ourselves with
sleeping bags, rugs and a quantity of photographic
material, we set out early one sunny winter morning.

172 Our road led past the ruins of Tiahuanacu. The site
is extensive and was an important Aymara religious
and political centre. It remains one of the most interesting
pre-Columbian monuments known in
South America, but not by any means the oldest, the
architectural remains and tombs of the coastal civilizations
of Perú date from a far earlier period, and
it is certain that the same applies to sites in Columbia.
Naturally, the most extravagant theories are
extant as to its origin, one of the most popular myths
being that at the period of the mythical Atlantis it
had been a seaport, Brazil and the Amazon being
supposedly under the sea; but less romantic and

[p. 304-A]